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music, in the true German sense. 'Don Juan,' the chef-d'œuvre of his creations, is, on that account, the sublimest opera that Germany or any other nation possesses.

In Beethoven, *science* gains the ascendancy over *form*. His thoughts reach the last limits of the power of sounds. From the height upon which he placed himself, he contemplated nature in its charms, in its struggles, in its horrors. Freeing himself from all the shackles of symmetry, (his genius disdained *forms*) he followed without hesitation the new road which he had traced. Combining the sprightliness and the naiveté of Haydn with the profound melancholy and the richness of harmony of Mozart, Beethoven seized the spirit of all instruments, and the result of his efforts is artistical independence—the true sovereignty of instrumental music. But *song* could not bend to this violent action, and these poetical exigencies; and therefore it remained to a considerable extent a stranger to Beethoven.

Around these three geniuses arose other masters, who, animated and instructed by their example, carried instrumental music still nearer to perfection.

After Haydn, whom they took as a model, came the two brothers Romberg. One of them, Andreas, particularly excelling in musical expression, yet failing in depth and power of thought. Spohr preserved in his symphony the exterior form of Mozart, creating at the same time to himself an original style, which, by the agitation of its harmony, has an elegiac and passionate character. Ries, without any pronounced style, employed soothing melodies with considerable talent. Kalliwooda, who, in his first symphonies, seemed to approach to Spohr, assumed afterwards a richness of harmony, and fantastical painting, altogether his own. Finally, Onslow combined with a lively, animated, but, at the same time, regulated, imagination, the talent of *technicality*, with naturalness of *idea*.

(To be continued.)

BRIEF CHRONICLE OF THE LAST MONTH.

HULLAH TESTIMONIAL FUND.—A third choral meeting took place on April 1st, at Exeter Hall, in aid of the above, on which occasion, among other things, a *Motet*, Ave Maria, by Mendelssohn, with semichorus and accompaniments for clarionets, bassoons, and double bass, was performed for the first time in this country. Mr. Edward May was conductor, as usual, and a better could not be desired. We were glad to see the hall crowded.

CECILIAN SOCIETY.—The annual performance of Handel's "Israel in Egypt" was given by this society on the 9th April.

CLIFTON.—The larger of the Victoria Assembly Rooms was well filled on the 7th April with the friends

of Mr. H. Cooper, the *beneficier*, to enjoy the intellectual treat prepared for them. The works selected for performance entire were the "Last Judgment," by Spohr, and the Symphonia-cantata, "The Hymn of Praise," by Mendelssohn. The large band and chorus were composed wholly of professors and amateurs resident in Bristol and Bath, assisted by Miss Rainforth, Miss Dolby, and Mr. Alfred Novello, from London. The result was highly creditable to the musical skill of the performers and the refinement of a large and attentive audience.

CHORAL HARMONISTS.—We were sorry to find at the last meeting of this society, on the 13th April, that they had gone from their established rule of commencing with a mass, with orchestral accompaniments, and that this innovation was made to give place to a very weak composition by Neukomm. The Dramatic and Musical Review, speaking of the work at this meeting, says, "The first part consisted of Neukomm's cantata, 'Easter Morning,'—a production appropriate enough in its subject for the present period, but rarely reaching the grandeur and impressiveness of the higher order of sacred music. The melodies are generally pleasing, and their treatment often approaches to excellence, but never reaches it. The crowning fault of this cantata, however, is the inappropriateness of style which pervades portions of the music." The second part made amends, consisting of a most judicious and admirably-executed selection from Mozart's "Clemenza di Tito."

THE MIDDLE RHINE FESTIVAL.—This annual festival will take place this year at Aix-la-Chapelle, on the 29th April and three following days. These delightful musical gatherings are held alternately at Dusseldorf, Cologne, and Aix-la-Chapelle. The present year will be the 23rd meeting, and the festival altogether on an unusually large scale. It is expected that the king and queen of Prussia will honour the meeting with their presence.

DRAGONETTI.—This great double bass player departed this life on the 16th April, sincerely regretted by a large circle of friends and admirers. The goodness of heart which distinguished his life did not desert him in his later moments, and it is said he has left some token of remembrance to most of his friends and professional brethren. He is supposed to have reached the advanced age of ninety-one. He played in public within a few months of his decease.

MANCHESTER.—The last meeting for the season of the Harmonic Society took place, in the Free Trade Hall, on the 23rd of April. The music selected was an ample portion of "Alexander's Feast," by Dryden, with Handel's music; "Haste thee, nymph," from L'Allegro; and a miscellaneous selection of choruses, songs, and madrigals.

SACRED HARMONIC SOCIETY, EXETER HALL, has produced several new works, and others which are not usually heard. On the 1st April, Handel's Joshua, which contains several choruses of great merit, besides those introduced from his other oratorios. On the 24th April, an effective cantata by Mr. Perry, the leader of the society, entitled Belshazzar's Feast, in which several choruses deserve remark. Mendelssohn's magnificent psalm, for eight choral voices (without solos) "When Israel out of Egypt came"; and, in conclusion, the Second Mass, by Haydn. The 24th April was the 150th public performance of this society, at Exeter Hall.